September Exhibitions and Event Listings for the Cleveland Museum of Art

Friday August 30, 2024

Photo: Greg Nold

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Events

MIX: Vogue

Friday, September 6, 2024, 6:00–10:00 p.m.

Ames Family Atrium

Ticket Required

Join us on September 6 at MIX: Vogue, an evening of dancing and fashion that coincides with New York Fashion Week. Aimon Ali, founder of Fashion Talks, has selected models to showcase local designers' latest fashion trends as they strike poses throughout the atrium. DJ Reggie Fields spins house and disco hits alongside his own original music from 6:00–10:00 p.m. Themed food and drink items, including cocktails, beer, and wine, are available to purchase from Bon Appétit. Guests are also invited to view the museum's special exhibition *Korean Couture: Generations of Revolution*. Flaunt your favorite look at this fashionably-late-night extravaganza!

Disclaimer: No full-face masks, heavy face paint, glitter, weapon-like props, or excessively oversize costumes are permitted. All outfits are subject to security screening. The Cleveland Museum of Art may refuse entry to any visitor whose attire does not comply with these requirements.

More About the Artists

Aimon Ali is the founder of Fashion Talks, an organization that supports local creative entrepreneurs by providing them with platforms to showcase their work and elevate their businesses. Ali is an entrepreneur, fashion runway–show producer, influencer, and creative director from Toronto, Canada, now based in Cleveland, Ohio. With over 10 years in the Canadian fashion industry, Ali has produced successful events in cities including Toronto, Montreal, Vancouver, and NYC. In Cleveland, Aimon brings her extensive experience through her work with Fashion Talks and FT Foundation, a nonprofit organization. She is dedicated to fostering an inclusive and vibrant fashion scene by organizing events celebrating diversity and quality. Her efforts help elevate local creative businesses, providing opportunities for growth and exposure. More information about Aimon Ali can be found on her website.

Reggie Fields is a dynamic DJ and producer whose sounds can be heard in clubs and festivals around the world. Fields's musical style is rooted in mashup DJing with heavy sampling. His sets create an immersive sonic experience by combining elements of house, techno, disco, and soul. His career highlights include the release of his EP *Journey*, performing at Loveburn in Miami, and embarking on a recent European tour. More information about Reggie Fields can be found on his website.

MIX is a 21+ event.

Kid Tigrrr Album Release Concert

Saturday, September 7, 2024, 8:00–10:00 p.m.

Transformer Station

Ticket Required

The Cleveland Museum of Art has partnered with the Cleveland Rocks' Music Incubator Program to present an album-release concert for Cleveland's own Kid Tigrrr. The performance includes opening support featuring Benjamin Liar and Brent Kirby as well as an original mixed-media art exhibition curated by Kid Tigrrr. Doors open at 7:00 pm with the concert beginning at 8:00 p.m. Transformer Station is located at 1460 West 29th Street (at the corner of Church Avenue), Cleveland, OH 44113.

Kid Tigrrr is the new solo project from singer-songwriter and visual artist Jenna Fournier, front woman of the shoegaze hybrid group Niights. Following two studio releases and four international tours to Japan, Fournier parted ways with her record label and ventured into audio engineering to experiment with home recording and production. Kid Tigrrr's debut LP, *Stoned and Animald*, is an ethereal blend of art-rock, indie folk, and dream pop, painting lush atmospheres around her most intimate writing to date.

Tackling subjects such as abuse, addiction, and mental health, the project pushes Fournier's horizons both conceptually and sonically, landing the artist an endorsement from Reverend Guitars. Kid Tigrrr's first self-produced single, "Shapes of Water," began as an official pedal demo for EarthQuaker Devices and was later premiered by DKFM Shoegaze Radio. Her second single, "Scry," is an unconventional track derivative of Slowdive's "Machine Gun" and was released with a personal blessing from songwriter Neil Halstead. Kid Tigrrr's third release, "Skin," garnered attention for its universally relatable message, including a shout-out in the Guardian from the Smashing Pumpkins' Billy Corgan, a long-time influence of her songwriting and sound. Kid Tigrrr also finds inspiration from Grouper, Mazzy Star, My Bloody Valentine, CocoRosie, Grimes, and the Cure. More info about Kid Tigrrr can be found on her Bandcamp page: https://kidtigrrr.bandcamp.com/.

Sky Creature with Tony Orrico

Friday, September 13, 2024, 7:00–9:00 p.m.

Transformer Station

Ticket Required

The Cleveland Museum of Art welcomes you to Transformer Station for a two-hour immersive, multimedia collaboration between art-rock band Sky Creature and dancer / graphic artist Tony Orrico.

New York City–based duo Sky Creature crosses contemporary classical music with ambient rock. Orrico is a kinetic visual artist who creates life-size graphite works using his entire body. In this high-energy performance, the music progresses from sound bath to ecstatic electronic raga, while Orrico's canvas thickens with lines. The collaboration debuted at PS1 in Iowa City and has since been performed at the Speed Art Museum in Louisville and the Knoxville Museum of Art.

Sky Creature is vocalist Majel Connery and baritone guitarist Matt Walsh. Occupying a space between art music and punk rock, the band's sound elicits comparisons with artists from Kate Bush to Suicide. Walsh toured for over a decade as one half of the Forms, a postpunk duo, sharing the stage with artists ranging from the National to St. Vincent to Hum. A former opera singer, Connery has been featured on *Radiolab*, New Sounds radio, and "Live from the Kennedy Center." In the summer of 2022, Sky Creature released a double EP, *Bear Mountain / Childworld*, and toured nationally to 42 cities, concluding with a show at Crystal Bridges Museum of American Art in Bentonville, Arkansas. The duo is currently finishing its first LP, which received production support from Steve Albini.

Visual and performing artist Orrico often uses his entire body to produce life-size graphic art on the walls and floors of major museums and performance spaces around the world. His visual work is in the collections at the National Academy of Sciences in Washington, DC, and the Museo Universitario Arte Contemporáneo (MUAC) in Mexico City, and he has presented at the Centre Pompidou-Metz in France, the New Museum in New York City, and PopTech 2011: The World Rebalancing, which took place in Camden, Maine. Orrico is currently assistant professor of dance and sculpture/intermedia at the University of Iowa.

More information about Sky Creature can be found on the band's website.

Chalk Festival

Saturday, September 14, 2024, 12:00–5:00 p.m., and Sunday, September 15, 2024, 12:00–5:00 p.m.

Fine Arts Garden

The Chalk Festival features sidewalk artistry by professional chalk artists and local community groups, families, and individuals, all using the CMA's south plaza and walkways that wind through the Fine Arts Garden and down to Wade Lagoon as a colorful canvas.

The Chalk Festival is a modern expression of a Renaissance tradition from 16th-century Italy in which artists copied paintings of the Madonna by Raphael and his contemporaries using chalk on the plazas outside cathedrals.

Everyone can participate at the Chalk Festival! To chalk your own square, purchase a square of pavement (chalk pastels included) at the registration tent: $15 small square (includes a 12-count box of chalk pastels), $20 large square (includes a 24-count box of chalk pastels).

2024 Featured Artists

Rafael Valdivieso

Danté Rodriguez

John G.

Lacy Talley

Ke Gray

Rising Cleveland Institute of Art Students

Canzoniere Grecanico Salentino

Wednesday, September 25, 2024, 7:30–9:30 p.m.

Music Box Supper Club

Ticket Required

Since Gartner Auditorium is closed during the Cleveland Museum of Art's lobby renovation, the museum has partnered with another venue, Music Box Supper Club, to host the traditional Italian folk ensemble Canzoniere Grecanico Salentino. This famous six-piece band and dancer are the leading exponents in a new wave of young performers reinventing Southern Italy's *pizzica* musical and dance traditions. The concert also includes an opening set performed by the Alla Boara Trio. CMA members receive a 10% discount on tickets by using the password "cmamember" at purchase.

Formed by writer Rina Durante in 1975, Canzoniere Grecanico Salentino (CGS) is regarded as Italy's leading and longest-standing traditional music ensemble, hailing from the Salento region, the heel of the Italian boot, in Puglia.

Bandleader, fiddler, and drummer Mauro Durante and company can make an audience shimmy with the energy of the ancient ritual of *pizzica tarantata*, said to cure the tarantula-spider's bite with its frenzied trance dances. CGS shows are a life explosion: full of energy, passion, rhythm, and mystery, they bring the audience from the past into modernity and back again.

Critically acclaimed with 19 albums and countless live performances throughout US, Canada, Europe, and the Middle East, CGS was awarded Best Italian World Music Group at Italy's MEI confab in 2010.

Performers
Mauro Durante: voice, frame drums, violin
Alessia Tondo: voice, percussion
Giulio Bianco: Italian bagpipes, harmonica, recorder
Massimiliano Morabito: diatonic accordion
Emanuele Licci: voice, guitar, bouzouki
Giancarlo Paglialunga: voice, *tamburrieddhu*
Silvia Perrone: dance

More information about Canzoniere Grecanico Salentino can be found on the group's website.

New This Month

Demons, Ghosts, and Goblins in Chinese Art

Sunday, September 8, 2024–Monday, January 20, 2025
Julia and Larry Pollock Focus Gallery | Gallery 010

Free; No Ticket Required

Demons, ghosts, and goblins feature in Chinese art as creatures that either bring harm or ward off evil spirits. This exhibition presents 20 sculptures and paintings of secular and religious subject matter from a private collection and the Cleveland Museum of Art. The show explores the stories in which they appear and the supernatural power that they exert.

This exhibition is made possible with support from Anne T. and Donald F. Palmer.

The Dancing Brush: Ming Dynasty Calligraphers and Eccentrics

Sunday, September 8, 2024–Sunday, March 2, 2025

Clara T. Rankin Chinese Art Galleries | Gallery 240A

Free; No Ticket Required

Calligraphy, poetry, and painting are considered the high arts of China. By the Ming dynasty (1368–1644), calligraphers used the term *qi* (eccentric or strange) to describe novel

approaches to their writings, expressing more artistic freedom, sentiment, and personality in their individual styles. This exhibition presents about a dozen works of calligraphy from the collections of the museum and a private collector, some on display for the first time.

Temples and Worship in South Asia

Saturday, September 14, 2024–Sunday, March 9, 2025

Gallery 242B

Free; No Ticket Required

Six paintings and 13 photographs illuminate contrasting approaches of depicting sacred Hindu sites. Indian artists, who created paintings for Indian viewers, emphasized the devotee's intimate interaction with the divinity. Conspicuous are the offerings intended to please the living deity believed to reside in an object of worship, either in human or nonhuman form.

When early British photographers documented Hindu temples in the mid-1800s, they focused on creating a visual record of impressive premodern architectural achievements, avoiding traces of devotional activity. Contemporary photographers, on the other hand, emphasized the bustling interiors in scenes that evoke an overwhelming multisensory experience. The colonial and contemporary photographs invite reflection on how non-Indians interacted with Hindu temples and projected their images to non-Indian audiences.

From the Earth through Her Hands: African Ceramics

Saturday, September 21, 2024–Sunday, September 21, 2025

Gallery 108A

Free

African women have worked in ceramics for millennia, yet their accomplishments are underexhibited compared to male artists who sculpted in wood. This rotation considers key western, central, and eastern African ceramics spanning the first through 20th centuries. Three themes highlight their makers' technical and aesthetic accomplishments: inspiration and instructors; idealized portraits; and practical beauty. The intimate presentation illuminates the deeply historical practice of African women working in ceramics and considers connections between functional and display ("fine art" ceramics). It highlights the technical, training, and aesthetic links among 20th-century female African artists

working in ceramics. One of the 10 works is newly acquired (a mid-20th-century bowl by renowned Nigerian ceramicist Ladi Kwali OON MBE), while others have not recently been on view or are being exhibited for the first time.

Imagination in the Age of Reason

Saturday, September 28, 2024–Sunday, March 2, 2025

James and Hanna Bartlett Prints and Drawings Galleries | Galleries 101A–B

Free; No Ticket Required

Although the Enlightenment period in Europe (about 1685–1815) has long been celebrated as "the age of reason," it was also a time of imagination when artists across Europe incorporated elements of fantasy and folly into their work in creative new ways. *Imagination in the Age of Reason*, pulled from the CMA's rich holdings of 18th-century European prints and drawings, explores the complex relationship between imagination and the Enlightenment's ideals of truth and knowledge. During this unprecedented time, artists used their imaginations in multifaceted ways to depict, understand, and critique the world around them.

The Enlightenment adopted a revolutionary emphasis on individual liberty, direct observation, and rational thought. Enlightenment society valued learning and innovation, encouraging an unprecedented flowering of knowledge with major advances in fields as diverse as art, philosophy, politics, and science. Important thinkers of the time questioned long-held beliefs, instead using scientific reasoning to uncover new, objective principles on which to base a modern society, free from superstition, passion, and prejudice.

During this same period, a number of artists reveled in the power of the imagination to expose hidden truths, conjure strange worlds, or concoct illusions. François Boucher and Francisco de Goya, among others, drew on their imaginations to devise novel compositions, envision far-off places and people, attract new buyers for their art, and comment on society and its values. They also blurred the boundaries of fact and fantasy, incorporating real and invented elements into their compositions, often without distinguishing between the two. Imagination was a dynamic tool through which Enlightenment-era artists marketed their work, revealed or obscured truth, entertained or educated viewers, and supported or criticized systems of power.

The exhibition presents an exceptional opportunity to see exciting recent acquisitions on view for the first time as well as rarely shown collection highlights, including prints and drawings by Canaletto and Goya and a pastel portrait by Swiss artist Jean-Étienne Liotard.

This exhibition is made possible with support from the Baker-Nord Center for the Humanities, Case Western Reserve University.

On-Site Activities

Open Studio

Sundays, through November 24, 2024, 10:00 a.m.–2:00 p.m.

Ames Family Atrium

Free

Open Studio days provide free, drop-in art-making sessions designed for the whole family, encouraging creativity and bonding through hands-on activities.

September: Spaces and Places

Dive into colorful worlds where imagination knows no bounds and explore the beauty of landscapes through art making! From towering mountains to endless oceans, art is available for children to build worlds that celebrate nature's bounties.

October: Otherworld

Witness wonder and celebrate diverse cultures and their enchanting folklore! Discover how demons and monsters are revered around the world.

Art Up Close

Thursdays, September 5 and 26, 2024; Wednesday, September 11, 2024; and Tuesday, September 17, 2024, 11:00 a.m.–1:00 p.m.

Ames Family Atrium

Free

Learn about printmaking with objects from the Education Art Collection, presented in conjunction with the exhibition *Fairy Tales and Fables: Illustration and Storytelling in Art*.

Virtual Lunchtime Lecture

Please Look Behind the Curtain: Showcasing Ingalls Library DEI Initiatives

Tuesday, September 3, 2024, 12:00–1:00 p.m.

Free; Ticket Required

Join CMA staff for a quick bite of art history. Every first Tuesday of each month, hear from curators, conservators, scholars, and other museum staff for 30-minute talks on objects currently on display in the museum galleries.

The Ingalls Library has been focusing on adding more materials on and about diverse artists to its collection. But making those additions is only the first step in the library's efforts to increase diversity, equity, and inclusion (DEI). Join Chloe Misorski (she/her), cataloging librarian, for a peek behind the scenes to highlight the library's DEI initiatives.

Guests receive the Zoom link on their confirmation email once they reserve a ticket.

Sensory-Friendly Saturday

Saturday, September 21, 9:00–10:00 a.m.

Free

Sensory-Friendly Saturday events offer adaptations to meet diverse sensory-processing needs every third Saturday of each month from 9:00 to 10:00 a.m. Guests on the autism spectrum, people experiencing dementia, and those of all ages who have intellectual or developmental disabilities are invited to participate in a calming museum experience with less stimulation in a section of the museum's galleries before they open to the public—reducing crowds, noise, and distractions.

Guests can explore the galleries at their own pace and share this time and space with open-minded members of the community. **The designated "calming corner" is temporarily closed due to renovations.**

Things to Know While Planning Your Visit

- All guests must pass through metal detectors at the museum entrance.
- Attendees are encouraged to bring adaptive equipment, including wheelchairs, walkers, and noise-reducing headphones and technology. The Cleveland Museum of Art also offers a limited number of wheelchairs.

- The museum store and café open at 9:00 a.m. on these Saturdays.
- Sensory-Friendly Saturday events are free. Parking in the CMA garage is $14 for nonmembers and $7 for members.
- Once participants enter, they are welcome to stay for the day. The museum opens to the public at 10:00 a.m.

From Clay to Ceramic

Saturday, September 21, 2024, 11:00 a.m.–3:00 p.m.

Ames Family Atrium

Free; No Ticket Required

Every third Saturday of each month, stop by the Ames Family Atrium between 11:00 a.m. and 3:00 p.m. to get a firsthand look at the art-making process. Each session provides the opportunity to engage and interact with a different Northeast Ohio maker during pop-up demonstrations and activities. See their work unfold and learn how artists create. Explore a related selection of authentic objects from the CMA's education art collection in a pop-up Art Up Close session. See, think, and wonder.

Join artist Charmaine Spencer for an exploration of ceramic art. Inspired by the rotation in gallery 108, *From the Earth through Her Hands: African Ceramics*, Spencer demonstrates her artistic process. Learn about Spencer's own style and techniques or explore your own with a hands-on air-dry clay activity.

Daily Guided Tours

Sunday, Tuesday, Wednesday, Thursday, Friday, and Saturday of each month

Ames Family Atrium

Free; Ticket Required

Public tours are offered daily at 11:00 a.m. and 1:00 p.m., Tuesday through Friday, and at 1:00 p.m. on Saturdays and Sundays. Art and Conversation Tours are offered at 10:15 a.m. on Tuesdays.

Art and Conversation Tours

Tuesdays, 10:15–10:45 a.m.

Ames Family Atrium

Free; Ticket Required

Join us for 30-minute close-looking sessions, from 10:15 to 10:45 a.m. on Tuesdays. This program offers a focused look at just a couple of artworks, versus the traditional 60-minute public tours of the museum's collection.

The Art of Antiquity: Objects and Their Biographies from the Athenian Agora

Sunday, September 29, 2024, 2:00–3:00 p.m.

CWRU Tinkham Veale Center, Ballrooms A, B, and C

Free; Ticket Required

Speaker: John K. Papadopoulos, Distinguished Professor of Classics at UCLA and Director of the Excavations of the Athenian Agora at the American School of Classical Studies at Athens

This presentation showcases the contexts of myriad things—artworks and artifacts—found in the civic center of the world's first democracy and the commercial marketplace of ancient Athens. This long-lived area, adjacent to the Acropolis, has seen the interaction of people and things from before 5000 BCE to yesterday. The objects found belonged to people, and just like people, they enjoyed a cultural biography. By reconstructing their contexts and biographies, we get closer to the people who made, used, discarded, and discovered the objects we enjoy today.

Limited parking is available at the Severance garage (CWRU's Lot 29 Campus Center Garage), which has direct access to the ballrooms. Alternate parking options include the CMA garage and metered parking along East Boulevard and Bellflower Road.

Final Days and Weeks

Fairy Tales and Fables: Illustration and Storytelling in Art

Through Sunday, September 8, 2024

James and Hanna Bartlett Prints and Drawings Galleries | Galleries 101A–B

Free

Industrialization transformed all aspects of book production in the 19th century, from the manufacture of paper and ink to the printing and distribution of finished volumes. The process of illustrating books was no exception. Propelled by the demands of new urban markets, including London, Paris, and New York, printing techniques such as lithography, wood engraving, and photomechanical processes were developed and popularized, allowing printers to reproduce artists' designs faster and more accurately than ever before. As a result, illustration proliferated, filling the pages of books, magazines, and periodicals consumed around the world. This illustration boom served as an employment and training opportunity for new artists, from William Blake in the late 18th century to Arthur Rackham and Kate Greenaway decades later. It was also used by established artists, such as Edouard Manet, Pablo Picasso, and Marc Chagall, to reach wider audiences.

This exhibition features more than 50 rarely seen artworks related to book illustration from the museum's holdings and local collections. Included are preparatory sketches, finished drawings and watercolors, printing blocks, limited edition prints, and published books created between 1750 and 1950. These objects show how artists from Jean-Baptiste Oudry to Aubrey Beardsley approached the challenges and opportunities of illustration, navigating the commercial needs of the publishing industry while developing their artistic voices.

Using both traditional and innovative techniques, these illustrators engaged with and questioned the established imagery related to stories as they addressed new audiences, from sophisticated collectors interested in the latest artistic movements to middle-class parents trying to entice their children to read. The groundbreaking works in the exhibition, some still recognizable and beloved today—influenced generations of artists and readers to come.

A free printed family guide is available in the exhibition.

This exhibition is made possible with support from the Simon Family Foundation, a supporting foundation of the Jewish Federation of Cleveland.

Carpets and Canopies in Mughal India

Through September 8, 2024

Gallery 242B

Free

Carpets and canopies designated portable courtly spaces among nomadic groups, such as the Mongols and Turks of Central Asia. The Mughals of India, who were of Mongol and Turkic descent, continued to use carpets and canopies to mark royal presence. Even when the Mughals settled in permanent stone structures, a special carpet signaled the window (*jharokha* in the Mughal court language of Persian) where the populace could see and petition the emperor from below. Other regional rulers all over India soon adopted the use of the jharokha carpet to locate other members of a royal household.

Mughal carpets were not meant to be walked on; instead, they functioned more like furniture, as seats of honor. They also created an intimate space where courtly pleasures were enjoyed.

Using silk or pashmina—fine wool yarn made from the coats of Himalayan goats—intricate floral patterns on Mughal carpets evoke the luxury of a garden of paradise. Many of the patterns originated in paintings or manuscript illuminations. In the Mughal court of India, painters worked alongside carpet weavers and textile artists, who used dyed yarns as painters used pigments.

The swirling floral vines with a central lobed medallion testify to an ongoing appreciation of Persian design. After the 1620s, Mughal artists in India began making carpets and textiles featuring individual flowering plants regularly spaced over a plain ground. Both the Persian and Mughal floral aesthetic continue to be influential in textile designs internationally.

Into the Seven Jeweled Mountain: An Immersive Experience

Through September 29, 2024

Arlene M. and Arthur S. Holden Gallery | Gallery 234

Free

Journey into the wondrous terrain of the Seven Jeweled Mountain through an immersive, large-scale projection of its legendary scenery as illustrated in a 19th-century Korean folding screen.

The *Seven Jeweled Mountain* is a superb example of a Korean landscape painting tradition called “true-view,” where natural sites were realistically depicted to capture their unique terrain. Travel through the landscape’s eccentric geology amid changing weather, following the trail of others who documented their trek. Outside the digital experience, the 10-panel folding screen offers a connection to the enlarged breathtaking vistas.

Through the carefully rendered scenery and historical first-person narration, discover the natural wonder that was once a beloved tourist destination, now part of North Korea and inaccessible to most of the world.

As a collaboration between the Cleveland Museum of Art and the Overseas Korean Cultural Heritage Foundation, the digital content of this exhibition is simultaneously on view at the National Palace Museum of Korea in Seoul, meaningfully connecting the two institutions in celebrating Korea's cultural heritage and history.

Principal support is provided by the Overseas Korean Cultural Heritage Foundation.

From Dreaming to Hiking: Korean Landscape Paintings

Through Sunday, September 29, 2024

Korea Foundation Gallery | Gallery 236

Whether depicting imaginary, idealized terrain or actual geographic and historical sites, Korean landscape paintings are celebrated for their dynamic artistic vocabulary. Natural locations known for awe-inspiring topographic features became the most beloved subjects, but artists also created fictional landscapes that serve as an inspiration to attain a way of life in perfect harmony with nature, as seen in *Winter Landscape* and *Mountain Market, Clear with Rising Mist* from the CMA's collection.

Coupled with the digital immersive exhibition *Into the Seven Jeweled Mountain: An Immersive Experience* in the Arlene M. and Arthur S. Holden Textile Gallery (gallery 234), *From Dreaming to Hiking* explores this Korean landscape painting tradition wherein nature becomes an important dimension of human experience.

Continuing Exhibitions

Korean Couture: Generations of Revolution

Through Sunday, October 13, 2024

The Kelvin and Eleanor Smith Foundation Gallery

Free

Korean Couture: Generations of Revolution is a compelling story about the history and transformative legacy of Korean fashion. The first of its kind at the Cleveland Museum of Art, this exhibition presents approximately 30 works, plus accompanying ephemera,

ranging from excavated 17th-century aristocratic garments to contemporary Korean couture by leading and emerging designers, including André Kim (1935–2010); Lie Sang Bong (b. 1954); Lee Chung Chung (b. 1978), for LIE; Lee Jean Youn (b. 1978); and Shin Kyu Yong (b. 1988) and Park Ji Sun (b. 1988), for Blindness.

As Korea's first notable male designer, André Kim started his brand in 1962; his contributions range from creating trailblazing Joseon dynasty–inspired couture to facilitating postwar Korean diplomacy through his design prowess. Lie Sang Bong launched his eponymous brand in 1985, experimenting with various fabrications, silhouettes, and abstract concepts, interlocking couture techniques with historical Korean references. The aesthetics of his son, Lee Chung Chung, who founded LIE in 2013, fuse mainstream dialogues, from pop culture to gender-bending, emanating the future trajectory of fashion and social commentary. Likewise, Shin Kyu Yong and Park Ji Sun, in their brand Blindness, also explore the gender-fluid frontier of Korean couture but use more deconstructed methods. As the first Korean designer to be invited by the Fédération de la Haute Couture in Paris from 2010 to 2012, Lee Jean Youn is much celebrated for his sensitive incorporation of traditional Korean aesthetics and sewing techniques into his creations. Finally, mulberry bark dresses by Aimee Lee—artist, papermaker, and researcher of Korean paper—seamlessly illuminate how traditional methods are not fixed but can be transformed into new possibilities.

Through juxtaposing historical and contemporary ensembles, *Korean Couture: Generations of Revolution* recounts the definition of "couture" from an inclusive perspective, amplifying how tradition has empowered contemporary Korean fashion designers to invent a new artistic language.

Exhibition tours of Korean Couture: Generations of Revolution are offered at 3:30 p.m. on Tuesdays, Wednesdays, and Saturdays through October 5. Tours are free; a ticket is required. To schedule private tours for adult groups of 10 or more, please contact grouptours@clevelandart.org or call 216-707-2752.

Major support is provided by the E. Rhodes and Leona B. Carpenter Foundation and the Korea Foundation. Generous support is provided by Ms. Judith Gerson. Additional support is provided by the Dunhuang Foundation, the Joseph M. and Bonnie N. S. Gardewin Endowment for Korean Art Exhibitions, Pamela A. Jacobson, Courtney and Michael Novak, and Mr. Ken S. Robinson.

Ancient Andean Textiles

Through Sunday, December 8, 2024

Jon A. Lindseth and Virginia M. Lindseth, PhD, Galleries of the Ancient Americas | Gallery 232

Free

Between about 3000 BCE and the early 1500s CE, ancient Andean weavers created one of the world's most distinguished textile traditions in both artistic and technical terms. Within this time span, the most impressive group of early textiles to survive was made by the Paracas people of Peru's south coast. Most artistically elaborate Andean textiles served as garments.

Native North American Textiles and Works on Paper

Through Sunday, December 8, 2024

Sarah P. and William R. Robertson Gallery | Gallery 231

Free

On display from the permanent collection are two Diné (Navajo) textiles from the late 1800s and early 1900s, both of them rugs woven for the collector's market, modeled on the Diné shoulder blanket. Also on view is a watercolor from the 1920s by the Pueblo artist Oqwa Pi (Abel Sanchez), who was key to a major development in Southwest Indigenous arts as Native people took control of representing their own cultures after centuries of marginalization.

This exhibition is made possible with support from the Simon Family Foundation, a supporting foundation of the Jewish Federation of Cleveland.

Picturing the Border

Through Sunday, January 5, 2025
Mark Schwartz and Bettina Katz Photography Galleries | Gallery 230

Free

Picturing the Border presents photographs of the US-Mexico borderlands from the 1970s to the present taken by both border residents and outsiders. They range in subject matter from intimate domestic portraits, narratives of migration, and proof of political demonstrations to images of border crossings and clashes between migrants and the US Border Patrol. The earliest images in this exhibition form an origin story for the topicality of

the US-Mexico border at present, and demonstrate that the issues of the border have been a critical point of inquiry for artists since the 1970s. Many serve as counternarratives to the derogatory narratives of migration and Latino/as in the US that tend to circulate in the mass media.

Capitalizing on the prevalent issues of the border today, *Picturing the Border* aims to spark vital conversations of what constitutes citizenship, as well as complex negotiations of personal identity as it relates to the border. The exhibition shows through these images that Latinx, Chicano/a, and Mexican photographers have significantly rethought what defines citizenship, nationality, family, migration, and the border beyond traditional frameworks for decades.

This exhibition is made possible with support from Anne T. and Donald F. Palmer.

Jewish Ceremonial Art from the Jewish Museum, New York

Through Sunday, January 5, 2025

Various Galleries

Free

The CMA, famous for the quality and breadth of its collection, partners with the Jewish Museum, New York, and displays a group of Jewish ceremonial objects from the latter's world-renowned collection of Jewish art. The objects are shown in six permanent collection galleries, representing the diversity of Jewish cultures throughout the world and time. Among the objects are silver Torah ornaments from Italy, France, and Georgia; a rare German festival lamp; and spice containers made in Ukraine and the United States. They convey the creativity of Jewish communities and artists from different backgrounds in which they adapted traditional forms of Judaica to changing fashions, styles, and needs, often drawing on broader cultures. Visitors can explore the artistic and cultural significance of these objects and learn about the rituals for which they were created.

Principal support is provided by Rebecca and David Heller. Major support is provided by Gail C. and Elliott L. Schlang. Additional support is provided by Michael Frank and the late Pat Snyder, Janice Hammond and Edward Hemmelgarn, Marjorie Moskovitz Kanfer and Joseph Kanfer, Margo Roth, Dr. Linda M. Sandhaus and Dr. Roland S. Philip, Dr. Daniel Sessler and Dr. Ximena Valdes-Sessler, and Herb and Jody Wainer.

Rose B. Simpson: Strata

Through Sunday, April 13, 2025

Ames Family Atrium

Free

Rose B. Simpson (b. 1983) has envisioned a site-specific project for the Cleveland Museum of Art's Ames Family Atrium titled *Strata*. Simpson's installation was commissioned specifically for the expansive, light-filled space. According to the artist, *Strata* is inspired by time spent in Cleveland, "the architecture of the museum, the possibility of the space, tumbled stones from the shores of Lake Erie," as well as her own Indigenous heritage and the landscape of her ancestral homelands of Santa Clara Pueblo, New Mexico, where she was born and raised and where she lives and works.

Strata comprises two monumental figural sculptures constructed from the artist's signature clay medium, in addition to metalwork, porous concrete, and cast bronze. The figures' layers mimic rock eroded through geologic time and the structural materiality of man-made architecture. Intricate welded metal structures mounted to the heads of each figure, intended to cast shadows, mimic the structures of the mind in relationship to time and space.

Simpson's identity as a Native woman has greatly impacted her work. She is from a long line of women working in the ceramic tradition of her Kha'po Owingeh (Santa Clara Pueblo) tribe dating back to the 500s CE. Her large-scale sculptures represent a bold intervention in colonial legacies of dependency, erasure, and assimilation, and balance her tribe's inherited ceramic tradition with modern methods, materials, and processes. Her work asserts a pride of place and belonging on land where Native residents have been forcefully dispossessed of their territories and cultures.

Simpson has had solo exhibitions at the Whitney Museum of American Art, ICA Boston, the Wheelwright Museum, and the Nevada Art Museum, and is represented in museum collections including the Cleveland Museum of Art, Denver Art Museum, Museum of Contemporary Art Chicago, Museum of Fine Arts Boston, Princeton University Art Museum, and San Francisco Museum of Modern Art, among others. She is the recipient of several prestigious awards, including a Joan Mitchell Foundation Fellowship and a Women's Caucus for Art President's Award for Art & Activism and was recently appointed by President Biden to the Institute of American Indian Arts Board of Trustees.

The CMA's presentation of *Rose B. Simpson: Strata* includes a richly illustrated catalogue with contributions by Nadiah Rivera Fellah, the CMA's associate curator of contemporary art; Anya Montiel, curator at the Smithsonian's National Museum of the American Indian; Karen Patterson, executive director at the Ruth Foundation; Natalie Diaz (Mojave / Akimel

O'odham), Maxine and Jonathan Marshall Chair in Modern and Contemporary Poetry at Arizona State University; and artists Rose B. Simpson and Dyani White Hawk (Sicangu Lakota).

Major support is provided by the National Endowment for the Arts and the Womens Council of the Cleveland Museum of Art.

Contemporary Calligraphy and Clay

Through Sunday, June 15, 2025

Kelvin and Eleanor Smith Foundation Japanese Art Galleries | Gallery 235A

Free

Calligraphy and ceramics are two major art forms in Japanese culture. They have historically been appreciated together, often paired in spaces called tokonoma, or simply *toko*, a term that can be translated as "display alcove." For centuries, people have hung calligraphy or paintings on the wall of a toko and placed ceramics, lacquers, or metalworks on the deck to create a particular mood for an occasion. Traditional reception rooms, living rooms, guest rooms, and teahouses, places where people hold small, significant gatherings, often feature toko. While toko are less common in newer architectural structures due to various factors, including limited space and a shift away from floor culture, today's artists continue to create with them in mind but also increasingly envision new environments for their works. This installation considers the bond of calligraphy and clay through contemporary artworks set in the modern space of the museum gallery.

Creation, Birth, and Rebirth

Through Sunday, July 27, 2025

Gallery 115

Free

The exhibition explores some of the fundamental moments in the sacred narratives of the medieval world: the creation of the universe, the birth of its gods and its humans, and visions of the end of life conceived as a new beginning. The exhibition asks a series of questions: How was the creation of the world imagined in different religions? How were the creators of that world visualized in several religious cultures? How were ideas about

conception, incarnation, and birth depicted in the objects created by these cultures? How did they perceive the difference between birth and creation, and the connections between death and rebirth? What parallels were drawn between miraculous and everyday births? How did religious teachings on reincarnation and resurrection manifest in medieval material culture? What, more broadly, was the role of images in making sense of the universe?

The objects in the exhibition span from the 800s to the 1500s, drawn from several collections in the Cleveland Museum of Art, including medieval art, Chinese art, Indian and Southeast Asian art, art of the Americas, and prints and drawings, offering possibilities of forging connections across cultures and geographies.

The exhibition is a culmination of several years of collaboration between the medieval art program at Case Western Reserve University and the Cleveland Museum of Art, made possible by the support of the Mellon Foundation.

CMA Community Arts Center On-Site Activities

2937 West 25th Street, Cleveland, OH 44113

Free parking in the lot off Castle Avenue | Estacionamiento gratis en la Avenida Castle

Traditional Kite Making | Fabricación Tradicional de Cometas

Sunday, September 1, 2024, 1:00–4:00 p.m.

Free; All Ages; Drop In; No Reservation Required | Gratis; Todas Edades; Sin Cita Previa; No Es Necesario Registrarse

We invite you to the Community Arts Center for a Family FUNday to make your own traditional Guatemalan kite, in connection with vintage Maya textiles on display from August 30 through October 15.

Artist Héctor Castellanos-Lara connects participants to the history and tradition of giant kite construction from Sumpango, Guatemala, during the celebration of Día de Muertos. Learn the technique of tissue-paper layering to create monumental figurative art representative of the Maya lands and special messages. Castellanos-Lara shares his personal childhood experience flying kites in Guatemala.

Castellanos-Lara's participation with many organizations in promoting and working with a variety of community arts and cultural programs has established new opportunities for

artists in the Greater Cleveland area. Castellanos-Lara has collaborated with the Cleveland Museum of Art's Parade the Circle, Chalk Festival, and Winter Lights Festival; the Allen Memorial Art Museum in Oberlin as both an artist in residence and outreach artist; and in schools and community centers across Cleveland and Columbus. He has worked on many art installations, directed events, and much more.

Te invitamos al Centro de Artes Comunitarias para un Día de Alegría Familiar para hacer tu propia cometa tradicional guatemalteca, en conexión con los textiles mayas que se exhibirán del 30 de agosto al 15 de octubre.

El artista Héctor Castellanos-Lara conecta a los participantes con la historia y la tradición de la construcción de cometas gigantes de Sumpango, Guatemala, durante la celebración del Día de Muertos. Aprende la técnica de capas de papel de seda para crear arte figurativo monumental representativo de las tierras mayas y mensajes especiales. Castellanos-Lara comparte su experiencia personal de la infancia volando cometas en Guatemala.

La participación de Castellanos-Lara con muchas organizaciones en la promoción y el trabajo con una variedad de programas comunitarios de arte y cultura ha establecido nuevas oportunidades para los artistas en el área metropolitana de Cleveland. Castellanos-Lara ha trabajado con los festivales Parade the Circle, Chalk Festival y Winter Lights del Museo de Arte de Cleveland, el Museo de Arte Allen Memorial en Oberlin como artista residente y artista de divulgación en escuelas y centros comunitarios en Cleveland y Columbus. Ha trabajado en muchas instalaciones artísticas, ha dirigido eventos y mucho más.

The Visual Book Tour Reception | El Receptor del Tour del Libro Visual

Friday, September 6, 2024, 2:00–6:00 p.m.

Free; All Ages; Drop In; No Reservation Required | Gratis; Todas Edades; Sin Cita Previa; No Es Necesario Registrarse

With the help of Shel Silverstein's classic book *Where the Sidewalk Ends*, unleash your creativity with art activities inspired by poems. It's a chance to dive into the whimsical worlds and characters that Silverstein created. Whether you're a fan of his work or new to it, this event promises to be a fun and memorable experience for everyone. Words come to life for participants of all ages.

Don't miss out on this unique opportunity to enjoy poetry, art, and creativity all in one place. See you at the Community Arts Center for the Visual Book Tour's final stop!

Con la ayuda del libro clásico de Shel Silverstein *Where the Sidewalk Ends*, da rienda suelta a tu creatividad con actividades artísticas inspiradas en poemas. Es una oportunidad para sumergirse en los mundos y personajes caprichosos que Silverstein creó. Tanto si eres fan de su trabajo como si eres nuevo en él, este evento promete ser una experiencia divertida y memorable para todos. Las palabras cobran vida para los participantes de todas las edades.

No te pierdas esta oportunidad única de disfrutar de la poesía, el arte y la creatividad, todo en un solo lugar. ¡Nos vemos en el Centro de Artes Comunitarias para la última parada del Visual Book Tour!

Comic Club | Club de Cómic with Kobe Saunders

Saturday, September 7, 2024, 11:00 a.m.–1:00 p.m.

Free

Be inspired and venture into the world of storytelling with artist Kobe Saunders. Work in the company of others to develop your own style and collaborate!

Explore the long history of sequential art through various genres and cultures including newspaper comic strips, American superhero comics and graphic novels, Japanese manga, and media adaptations (film and television) of these stories. Practice techniques to improve drawing and storytelling skills with a focus in character design, visual language, and panel structure.

Inspírate y aventúrate en el mundo de la narración de historias con el artista Kobe Saunders. ¡Trabaja en compañía de otros para desarrollar tu propio estilo y colaborar!

Explora la larga historia del arte secuencial a través de varios géneros y culturas, incluidas las tiras cómicas de periódicos, los cómics y novelas gráficas de superhéroes estadounidenses, el manga japonés y las adaptaciones de medios (cine y televisión) de estas historias. Practique técnicas para mejorar las habilidades de dibujo y narración con un enfoque en el diseño de personajes, el lenguaje visual y la estructura de paneles.

Chalk Party | Fiesta de Tiza

Sunday, September 8, 2024, 12:00–3:00 p.m.

Free; All Ages; Drop In; No Reservation Required | Gratis; Todas Edades; Sin Cita Previa; No Es Necesario Registrarse

Join us at the Community Arts Center for an all-ages chalking event! Help us adorn the CAC with your drawings and imagination! Make your own stencil and explore chalking techniques inside and outside. Engage with our featured artists, Danté Rodriguez and John G., as they create their own large-scale chalk works during the event.

Everyone can participate in the Chalk Party! Take your new skills to the CMA Chalk Festival the following weekend and help us transform the Fine Arts Garden into a colorful canvas!

¡Te invitamos al Centro de Artes Comunitarias para un evento de tiza para todas las edades! ¡Ayúdanos a adornar el CAC con tus dibujos e imaginación! Haz tu propia plantilla y explora las técnicas de tiza en interiores y exteriores. Interactúa con nuestros artistas destacados, Danté Rodríguez y John G., mientras crean sus propias obras de tiza a gran escala durante el evento.

¡Todos pueden participar en la Fiesta de la Tiza! ¡Lleva tus nuevas habilidades al Festival de Tiza CMA el siguiente fin de semana y ayúdanos a transformar el Jardín de Bellas Artes en un lienzo colorido!

Education Art Collection | Colección de Arte Educativo

Friday, September 20, 2024, 4:00–6:00 p.m. and Friday, October 4, 2024, 4:00–6:00 p.m.

Free; All Ages; Drop In; No Reservation Required | Gratis; Todas Edades; Sin Cita Previa; No Es Necesario Registrarse

In collaboration with the Community Arts Center, the CMA's Education Art Collection is going on view at the CAC for select dates as part of the vintage Maya textile display. Visitors have the special opportunity to explore up close the styles, colors, and designs of authentic textiles from the Maya tradition and across the globe.

En colaboración con el Centro de Artes Comunitarias, la Colección de Arte Educativo del CMA está en el CAC en fechas selectas como parte de la exhibición textiles Mayas. Los visitantes tienen la oportunidad especial de explorar de cerca los estilos, colores y diseños de textiles auténticos de la tradición maya y de todo el mundo.

Maya Designs Mobiles | Mobiles Diseños Mayas

Saturday, September 21, 2024, 10:00 a.m.–12:00 p.m.

Free; All Ages; Reservation Required | Gratis; Todas Edades; Se Requiere Reservación

We invite you to the Community Arts Center for a workshop inspired by vintage Maya textiles on display from August 30 through October 15. Learn the significance and history of common cultural symbols used throughout Maya history and examine woven designs. Create a hanging mobile by combining design elements and words of positivity. Reserve your spot by emailing commartsinfo@clevelandart.org.

The workshop is led by Laura Martin, PhD. She is a linguist and specialist in Maya culture and languages. She retired as emerita professor of modern languages, anthropology, and health sciences at Cleveland State University in 2005. Her fieldwork experience includes multiple lengthy stays in Mexico, Guatemala, and Venezuela. She hopes to share her knowledge with everyone attending!

Te invitamos al Centro de Artes Comunitarias para un taller inspirado en textiles mayas que se exhibirá del 30 de agosto al 15 de octubre. Aprenda el significado y la historia de los símbolos culturales comunes utilizados a lo largo de la historia maya y examine los diseños tejidos. Crea un móvil colgante combinando elementos de diseño y palabras de positividad. Reserve su lugar enviando un correo electrónico a commartsinfo@clevelandart.org.

El taller está dirigido por Laura Martin, PhD. Es lingüista y especialista en cultura y lenguas mayas. Se retiró como profesora emérita de lenguas modernas, antropología y ciencias de la salud en la Universidad Estatal de Cleveland en 2005. Su experiencia de trabajo de campo incluye múltiples estadías prolongadas en México, Guatemala y Venezuela. ¡Espera compartir sus conocimientos con todos los asistentes!

Crate Night: Exploring Identity | Noche Discos: Explorando Identidad

Friday, September 27, 2024, 5:00–7:00 p.m.

Free; All Ages; Drop In; No Reservation Required | Gratis; Todas Edades; Sin Cita Previa; No Es Necesario Registrarse

We invite you to the Community Arts Center for a special Hispanic Heritage Month collaboration between art therapist Arcelia Gandarilla and DJ J. P. Hernandez, aka Barrioboy. Transform old vinyl records into something creative and new! Records are provided and played during the workshop. Bring your friends, kids, partner, or community, or come alone and plan to work with others! Guests are invited to bring a favorite record for J. P. to spin!

Te invitamos al Centro de Artes Comunitarias para una colaboración especial para el Mes de la Herencia Hispana entre la terapeuta de arte Arcelia Gandarilla y DJ J. P. Hernández,

aka Barrioboy. ¡Transforma viejos discos de vinilo en algo creativo y nuevo! Los discos se proporcionan y se reproducen durante el taller. ¡Traiga a sus amigos, hijos, pareja, o comunidad, o venga solo y planee trabajar con otros! ¡Los invitados están invitados a traer un disco favorito para que J. P. gire!

The Cleveland Museum of Art is funded in part by residents of Cuyahoga County through a public grant from Cuyahoga Arts & Culture.

Education programs are supported in part by the Ohio Arts Council, which receives support from the State of Ohio and the National Endowment for the Arts.

All exhibitions at the Cleveland Museum of Art are underwritten by the CMA Fund for Exhibitions. Principal annual support is provided by Michael Frank and the late Pat Snyder, the Kelvin and Eleanor Smith Foundation, the John and Jeanette Walton Exhibition Fund, and Margaret and Loyal Wilson. Major annual support is provided by the late Dick Blum and Harriet Warm and the Frankino-Dodero Family Fund for Exhibitions Endowment. Generous annual support is provided by two anonymous supporters, Gini and Randy Barbato, Gary and Katy Brahler, Cynthia and Dale Brogan, Dr. Ben and Julia Brouhard, Brenda and Marshall Brown, Gail and Bill Calfee, Joseph and Susan Corsaro, Richard and Dian Disantis, the Jeffery Wallace Ellis Trust in memory of Lloyd H. Ellis Jr., Leigh and Andy Fabens, Florence Kahane Goodman, Janice Hammond and Edward Hemmelgarn, Robin Heiser, the late Marta and the late Donald M. Jack Jr., Eva and Rudolf Linnebach, the William S. Lipscomb Fund, Bill and Joyce Litzler, the Roy Minoff Family Fund, Lu Anne and the late Carl Morrison, Jeffrey Mostade and Eric Nilson and Varun Shetty, Tim O'Brien and Breck Platner, William J. and Katherine T. O'Neill, Henry Ott-Hansen, Michael and Cindy Resch, William Roj and Mary Lynn Durham, Betty T. and David M. Schneider, Saundra K. Stemen, Paula and Eugene Stevens, the Womens Council of the Cleveland Museum of Art, and Claudia Woods and David Osage.

All education programs at the Cleveland Museum of Art are underwritten by the CMA Fund for Education. Major annual support is provided by Brenda and Marshall Brown, Mr. and Mrs. Walter E. Fortney, David and Robin Gunning, Dieter and Susan M. Kaesgen, Eva and Rudolf Linnebach, Gail C. and Elliott L. Schlang, Shurtape Technologies, and the Kelvin and Eleanor Smith Foundation. Generous annual support is provided by Gini and Randy Barbato, the M. E. and F. J. Callahan Foundation, Char and Chuck Fowler, the Giant Eagle Foundation, Robin Heiser, the Lloyd D. Hunter Memorial Fund, the late Marta and the late Donald M. Jack Jr., Bill and Joyce Litzler, the Logsdon Family Fund for Education, William J. and Katherine T. O'Neill, Mandi Rickelman, Betty T. and David M. Schneider, the Sally and Larry Sears Fund for Education Endowment, Roy Smith, Paula and Eugene Stevens, the Trilling Family Foundation, and the Womens Council of the Cleveland Museum of Art.

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About the Cleveland Museum of Art

The Cleveland Museum of Art (CMA) is renowned for the quality and breadth of its collection, which includes more than 63,000 artworks and spans 6,000 years of achievement in the arts. The museum is a significant international forum for exhibitions, scholarship, and performing arts and is a leader in digital innovation. One of the leading encyclopedic art museums in the United States, the CMA is recognized for its award-winning open access program—which provides free digital access to images and information about works in the museum's collection—and free of charge to all. The museum is located in the University Circle neighborhood with two satellite locations on Cleveland's west side: the Community Arts Center and Transformer Station.

The museum is supported in part by residents of Cuyahoga County through a public grant from Cuyahoga Arts & Culture and made possible in part by the Ohio Arts Council (OAC), which receives support from the State of Ohio and the National Endowment for the Arts. The OAC is a state agency that funds and supports quality arts experiences to strengthen Ohio communities culturally, educationally, and economically. For more information about the museum and its holdings, programs, and events, call 888-CMA-0033 or visit cma.org.